

HAMMER PRESS RELEASE

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Hammer Museum's Fall Season Features International Lineup including Felipe Baeza, Gê Viana, and Vibeke Mascini



These three exhibitions round out an exciting season led by the previously announced retrospectives *Huguette Caland: A Life in a Few Lines* and *Mavis Pusey: Mobile Images*

(Los Angeles, CA) — The Hammer Museum at UCLA announces its full Fall 2026 exhibition lineup, featuring five exhibitions by artists hailing from around the globe. In addition to the previously announced retrospectives [*Huguette Caland, A Life in a Few Lines*](#) and [*Mavis Pusey: Mobile Images*](#), two new Hammer Projects open in September from Brazilian artist [*Gê Viana*](#) and Dutch artist [*Vibeke Mascini*](#). Together, these four exhibitions highlight the profound artistic practices of women across generations. In November the Hammer will present [*Felipe Baeza: Anima*](#), the artist's first major exhibition in Los Angeles exploring Baeza's grounding in experimental printmaking and the development of his visual language and studio process. The exhibition is the latest in the Hammer's long tradition of foregrounding prints, drawings, and other works on paper.

FELIPE BAEZA: ANIMA

November 21, 2026–April 4, 2027

Known for his figurative work that combines elements of printmaking, collage, and paintings, artist **Felipe Baeza** (b. 1987, Celaya, Mexico; lives and works in Brooklyn) depicts bodies in various states of fragmentation, hybridity and legibility to explore racialized, queer, and migrant subjects who transgress the limitations of identity. *Felipe Baeza: Anima*, the artist's first monographic institutional exhibition in Los Angeles, brings together over 40 works demonstrating the range of Baeza's material experimentation.

Images (L-R): Felipe Baeza, *Beyond the Vessel*, 2024. Watercolor, monoprint, photolithography, screenprint, pochoir, and collage. 16 × 12 in. (40.6 × 30.5 cm). © Felipe Baeza. Image courtesy of the artist; Maureen Paley, kurimanzutto, Mexico City/New York; Gê Viana, *Radial de Promessa*, 2025 (still). Single-channel, color, sound. 13:07 mins. Courtesy of the artist and Mitre Galeria; Vibeke Mascini, *Jolt i*, 2023. Extension cable, lever nut, resin, death's-head hawk moth, international night-lights depicting butterfly. Dimensions variable. Photo: Documentation Station

Felipe Baeza: Anima was organized by Print Center New York, and curated by Jenn Bratovich, Chief Curator, and Alex Santana, Associate Curator. The presentation at the Hammer Museum, Los Angeles, is organized by Pablo José Ramírez, curator, with Jessi DiTillio, curatorial assistant.

Generous support for *Felipe Baeza: Anima* is provided by Pamela and David Hornik.

HAMMER PROJECTS: GÊ VIANA

September 19, 2026–February 7, 2027

Gê Viana (b. 1986, Santa Luzia, Brazil) works in collage, sound, video, and installation. Her practice moves between domestic, urban, and rural spaces and blends analog and digital forms of collage with painting and early twentieth-century photographic processes. Viana's work challenges the accuracies of traditional archives, filling the gaps sustained by institutional memory with evocative images and sounds that illustrate the fullness of Afro-Brazilian identity and heritage.

For her Hammer Project, Viana will present an installation and new sculpture, including her short film *Radiola de Promessa* (Radio of Promise, 2025). The film documents quotidian life in deep rural parts of her home state, Maranhão, in northeast Brazil. In *Radiola de Promessa*, the body is like a repertoire of ancestral African rhythms, songs, dances, and memories that remixes the past with the present. Faith, sound, and belonging coalesce at the heart of this work as Viana explores the ways in which reggae music weaves together the cultural memory of the land in Maranhão.

Hammer Projects: Gê Viana is organized by Erin Christovale, curator, with Azul Silverio, curatorial assistant.

Hammer Projects is presented in memory of Tom Slaughter and with support from the Horace W. Goldsmith Foundation. Lead funding is provided by the Hammer Collective. Generous support is provided by Susan Bay Nimoy and Leonard Nimoy, with additional support from the Los Angeles County Board of Supervisors through the Department of Arts and Culture.

HAMMER PROJECTS: VIBEKE MASCINI

September 12, 2026–January 17, 2027

In long-term collaboration with scientists, engineers, government employees, and musicians, artist **Vibeke Mascini** (b. 1989, The Hague, Netherlands) has produced sculptures, installations, video, and text that explore an understanding of electric energy as a statement of interconnectedness and entanglement – between species, media and nature, matter and energy. By exploring the complex relationship between source and user and focusing on the material implications of electricity, Mascini proposes installations where memories and sensorial experiences meet the newest technology of the rapidly growing field of energy storage systems.

For her Hammer Project, Mascini will present two new works. In one, the roots of a young ceiba tree, cast in copper recovered from stripped electrical wires in Mexico City, are electroformed to cables used to illuminate the gallery. The second piece features three sculptures resembling suspended moth pupae, each powered by its own car battery.

Hammer Projects: Vibeke Mascini is organized by Pablo José Ramírez, curator, with Jennifer Buonocore-Nedreland, curatorial assistant.

Hammer Projects is presented in memory of Tom Slaughter and with support from the Horace W. Goldsmith Foundation. Lead funding is provided by the Hammer Collective. Generous support is provided by Susan Bay Nimoy and Leonard Nimoy, with additional support from the Los Angeles County Board of Supervisors through the Department of Arts and Culture.

Hammer Projects: Vibeke Mascini is made possible, in part, by the Mondriaan Fund.

HUGUETTE CALAND: A LIFE IN A FEW LINES

September 27, 2026–February 28, 2027

Featuring approximately 150 drawings, paintings, sculptures and textiles alongside archival materials and ephemera, *Huguette Caland: A Life in a Few Lines* presents an artist deeply connected to community, communication, and the idea of home. It also reveals her defiance of social and sexual norms in sensual and vibrant works that explore notions of humor, language, gender, aging and physicality. The Hammer's presentation is the US premiere of this exhibition.

Huguette Caland: A Life in a Few Lines is organized by the Museo Nacional Centro de Arte Reina Sofia in cooperation with Deichtorhallen Hamburg. The exhibition is curated by Hannah Feldman, and the Hammer presentation is organized with additional curatorial consultation by Aram Moshayedi, independent curator, with Jennifer Buonocore-Nedrelow, curatorial assistant.

Major support for *Huguette Caland: A Life in a Few Lines* is provided by Susan Bay Nimoy and Leonard Nimoy.

Media sponsorship is provided by LAist.

MAVIS PUSEY: MOBILE IMAGES

October 11, 2026–February 28, 2027

Mavis Pusey: Mobile Images marks the first major museum survey on the West Coast dedicated to the work and life of Jamaican-born abstract artist Mavis Pusey (1928–2019). An important figure in geometric abstraction, Pusey created rich abstract paintings and works on paper that reflect her wide-ranging engagement with fashion, printmaking, music, and the urban environments in which she lived.

Mavis Pusey: Mobile Images is co-organized by the Institute of Contemporary Art at the University of Pennsylvania and the Studio Museum in Harlem. This exhibition is curated by Hallie Ringle, Daniel and Brett Sundheim Chief Curator of the ICA Philadelphia, with Kiki Teshome, Curatorial Assistant, Studio Museum in Harlem. The presentation of the artist's archival materials is curated by Teshome. The presentation at the Hammer is curated by Jessi DiTillio, curatorial assistant.

Major support for *Mavis Pusey: Mobile Images* is provided by Teiger Foundation and the Helen Frankenthaler Foundation.

Teiger Foundation

Helen Frankenthaler Foundation

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ABOUT THE HAMMER MUSEUM

The Hammer Museum is part of the School of the Arts and Architecture at UCLA, and offers exhibitions and collections that span classic to contemporary art. It holds more than 50,000 works in its collection, including one of the finest collections of works on paper in the nation, the Grunwald Center for the Graphic Arts. Through a wide-ranging, international exhibition program and the Made in L.A. biennial, the Hammer highlights contemporary art since the 1960s, especially the work of emerging and under-recognized artists. The exhibitions, permanent collections, and nearly 300 public programs annually—including film screenings, lectures, symposia, readings, music performances, and workshops for families—are all free to the public.

All exhibitions at the Hammer are made possible by the Hammer Exhibition Fund. Lead support is provided by Alice and Nahum Lainer. Generous support is provided by Carla Emil and Rich Silverstein, Christine Meleo Bernstein and Armyan Bernstein, and Bill Hair.

HAMMER MUSEUM INFORMATION

Admission to all exhibitions and programs at the Hammer Museum is free. Hours: Tuesday–Thursday & Saturday–Sunday 11 a.m.–6 p.m.; Friday 11 a.m.–8 p.m. Closed Mondays and national holidays. Hammer Museum, 10899 Wilshire Boulevard at Westwood, Los Angeles. Onsite parking is \$8 for the first 3 hours (maximum \$22), or \$8 flat rate after 5 p.m. Visit hammer.ucla.edu for details or call 310- 443-7000.

Free Admission at the Hammer Museum is courtesy of Marcy Carsey, the Erika J Glazer Family Foundation, and the Anthony Pritzker Family Foundation.